

George Frideric Handel

MESSIAH

1741

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Edited by Frideric Chrysander

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PART I

1-1 SINFONIA

Grave

Violino I

Violino II

Viola

Bassi

7

1. 2.

Allegro moderato

14

21

27

The musical score is written for four parts: Violino I, Violino II, Viola, and Basses. The first system is marked 'Grave' and the second 'Allegro moderato'. The score includes first and second endings for the first system and measures 7, 14, 21, and 27 are indicated. The key signature is one sharp (F#) and the time signature is common time (C). The score is written in a standard musical notation with staves and notes.

33

System 1 (measures 33-39) features a four-staff arrangement. The top staff (treble clef) begins with a half rest, followed by a quarter note G, and then a half note A. The second staff (treble clef) starts with a half note G, followed by a quarter note A, and then a half note B. The third staff (bass clef) begins with a half note G, followed by a quarter note A, and then a half note B. The bottom staff (bass clef) starts with a half note G, followed by a quarter note A, and then a half note B. The system concludes with a half note G in the top staff, a quarter note A in the second staff, and a half note B in the third and bottom staves.

40

System 2 (measures 40-45) continues the four-staff arrangement. The top staff (treble clef) features a half note G, followed by a quarter note A, and then a half note B. The second staff (treble clef) starts with a half note G, followed by a quarter note A, and then a half note B. The third staff (bass clef) begins with a half note G, followed by a quarter note A, and then a half note B. The bottom staff (bass clef) starts with a half note G, followed by a quarter note A, and then a half note B. The system concludes with a half note G in the top staff, a quarter note A in the second staff, and a half note B in the third and bottom staves.

46

System 3 (measures 46-52) continues the four-staff arrangement. The top staff (treble clef) features a half note G, followed by a quarter note A, and then a half note B. The second staff (treble clef) starts with a half note G, followed by a quarter note A, and then a half note B. The third staff (bass clef) begins with a half note G, followed by a quarter note A, and then a half note B. The bottom staff (bass clef) starts with a half note G, followed by a quarter note A, and then a half note B. The system concludes with a half note G in the top staff, a quarter note A in the second staff, and a half note B in the third and bottom staves.

53

System 4 (measures 53-58) continues the four-staff arrangement. The top staff (treble clef) features a half note G, followed by a quarter note A, and then a half note B. The second staff (treble clef) starts with a half note G, followed by a quarter note A, and then a half note B. The third staff (bass clef) begins with a half note G, followed by a quarter note A, and then a half note B. The bottom staff (bass clef) starts with a half note G, followed by a quarter note A, and then a half note B. The system concludes with a half note G in the top staff, a quarter note A in the second staff, and a half note B in the third and bottom staves.

59

System 5 (measures 59-64) continues the four-staff arrangement. The top staff (treble clef) features a half note G, followed by a quarter note A, and then a half note B. The second staff (treble clef) starts with a half note G, followed by a quarter note A, and then a half note B. The third staff (bass clef) begins with a half note G, followed by a quarter note A, and then a half note B. The bottom staff (bass clef) starts with a half note G, followed by a quarter note A, and then a half note B. The system concludes with a half note G in the top staff, a quarter note A in the second staff, and a half note B in the third and bottom staves.

System 1 (measures 65-70) features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 2/2. The melody consists of eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with various note values.

System 2 (measures 71-76) continues the musical piece. The vocal line includes some rests and longer note values, while the piano accompaniment remains active with eighth and quarter notes.

System 3 (measures 77-84) shows the progression of the music. The vocal melody is more active, featuring eighth notes and quarter notes, while the piano accompaniment continues with a steady rhythm.

System 4 (measures 85-90) contains further musical development. The vocal line has some longer note values and rests, while the piano accompaniment features more complex rhythmic patterns.

System 5 (measures 91-96) is the final system on this page. It concludes with a double bar line. The vocal melody ends with a half note, and the piano accompaniment provides a final harmonic resolution.

1-2 Recitative: *Comfort ye, my people* (tenor)

PART I

7

Larghetto e piano

Violino I

Violino II

Viola

TENORE

Bassi

5

6 4 3! 6

com - fort ye my people! Com - fort ye, com -

10

- fort ye my people! saith your God, saith your God.

Violone

15

Speak ye com - forta-bly to Je - ru - salem, speak ye com - forta-bly to Je -

Tutti

51

ru - salem, and cry un - to her that her war - fare, her war - fare is ac-

complish'd, that her i - ni - quity is pardon'd, that her i - ni - quity is par - don'd.

The voice of him that crieth in the wil - derness. Pre-

pare ye the way of the Lord, make straight in the de - sert a high - way for our God.

Violino I

Violino II

Viola

TENORE

Bassi

Andante

4

8

13

Ev' - ry val - ley, ev' - ry val - ley

shall be ex - al - ted, shall be ex - al

17

ted, shall be ex - al - ted,

21

shall be ex - al - ted, and ev - ry

25

moun - tain and hill made low, the croo - ked straight,

29

and the rough places plain,

33

the croo - ked straight, the croo - ked straight, and the rough pla-ces plain,

37

and the rough pla-ces

41

plain. Ev' - ry val - ley,

46

ev' - ry val - ley shall be ex - al -

50

ted, ev'-ry val-ley,

Violone

55

ev'-ry val-ley shall be ex-al-ley ted,

Tutti

59

and ev'-ry moun-tain and hill made low, the croo-ked straight,

63

the croo-ked straight, the croo-ked straight, and the rough pla-ces plain,

67

and the rough pla-ces plain, and the rough pla-ces plain,

71

f

the croo-ked straight, and the rough pla-ces

76

f

plain.

80

p *f* *p* *f* *f* *f*

1-4 Chorus: *And the glory of the Lord*

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

11

22

6

c. Oboe I & II unis.

Tutti

And the glo-ry, the glory of the Lord,

the glory of the Lord

Tutti

And the glo-ry, the glory of the Lord shall be re - vea - led,

And the glo-ry, the glory of the Lord

shall be re - vea -

Tutti

vea - led, and the glo-ry, the glory of the Lord

shall

shall be re - vealed, be re - vea -

and the glo-ry, the glory of the Lord

shall be re - vea - led.

- led, shall be re - vealed,

32

be re-veal'd, and the glo-ry, the glory of the Lord shall be re-vea-led.

led, and the glo-ry, the glory of the Lord shall be revea-led.

and the glo-ry, the glory of the Lord shall be revea-led.

and the glo-ry, the glory of the Lord shall be revea-led.

43

And all flesh shall see it to-gether.

And all flesh shall see it to-gether, for the mouth of the

for the mouth of the

55

see it to - ge - ther, for the mouth of the Lord hath spo - ken it.

see it to - ge - ther, and all flesh shall see it to - ge - ther, and all flesh,

Lord hath spoken it, and all flesh shall see it to - ge - ther, and all

Lord hath spo - ken it, and all flesh shall see it to - ge - ther,

65

And all flesh shall see it to - ge - ther.

and all flesh shall see it to - ge - ther, and all flesh shall see it to - ge - ther.

flesh shall see it to - ge - ther, the mouth of the Lord hath spo - ken it.

for the mouth of the Lord hath spo - ken it.

76

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether, the mouth of the

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether, and the glo-ry, the

And the glo-ry, the glory of the Lord, and all flesh shall see it, shall see it to - gether,

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether,

6 6 6

80

Lord hath spo-ken it, for the mouth of the

glory of the Lord shall be re - vealed, and all flesh shall see it to - gether,

and all flesh shall see it to - gether, the glo-ry, the

and all flesh shall see it to - gether,

6

96

Lord hath spo - ken it, hath spo - - ken it,
 for the mouth of the Lord hath spo - ken it, and all flesh shall
 glory of the Lord shall be re - vea - - - led, and all flesh shall
 and the glo - ry, the glory of the Lord shall be re - vea - led, and all flesh shall

106

and the glo - ry, the glo - ry, the glory of the Lord shall be re - vea - led,
 see it to - gether, and the glo - ry, the glory of the Lord shall be re - vea -
 see it to - gether, and the glo - ry, the glory of the Lord
 see it to - gether, and the glo - ry, the glory of the Lord shall be re -

and all flesh shall see it together, to - ge - ther, for the mouth of the
 - led, re - vealed, and all flesh shall see it to - ge - ther, for the mouth of the
 shall be re - vea - led, and all flesh shall see it to - ge - ther, for the mouth of the
 vea - led, re - vea - led, for the mouth of the Lord hath spoken it, for the mouth of the

Adagio

Lord hath spo - ken it, for the mouth of the Lord hath spo - ken it.
 Lord hath spo - ken it, for the mouth of the Lord hath spo - ken it.
 Lord hath spoken it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.
 Lord hath spo - ken it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.

1-5 Recitative: *Thus saith the Lord of Hosts* (bass)

Violino I

Violino II

Viola

BASSO

Bassi

Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle

while; and I will shake the heav'n's and the earth, the

sea and the dry land, and I will shake and I will shake

all na-tions; I'll shake the heav'n's, the

18

earth, the sea, the dry lands, all na-tions, I'll shake, and the de -

19

sire of all

22

na - tions shall come. The Lord whom ya seek, shall suddenly come to his temple; ev'n the

26

messenger of the Co-venant, whom ye delight in, behold he shall come, saith the Lord of Hosts.

6 6^b 6^b 7/5

1-6 Air: *But who may abide the day of His coming* (contr'alto)

Larghetto

Violino I

Violino II

Viola

CONTR'ALTO

Bassi

10

But who may a - bid the day of his coming? and who shall stand when

21

He ap-peareth? who shall stand when He ap-peareth? but who may a -

32

bide, but who may a - bide the day of his coming? and who shall stand when He ap -

#

42

peareth? and who shall stand when He ap - pear

52

Prestissimo

eth, when He ap - pear eth?

60

63

For He is like a re - fi - ner's

96

fire, for He is like a re -

6 7 8

69

fi - ner's

72

fire, who shall stand when He ap -

75

pear - eth? for He is like a re - fi -

p *f* *p* *f* *p*

un poco piano

89

93

ner's fire, for He is like a re-fi

97

ner's fire, and

91

Larghetto

who shall stand when He ap-pear-eth? But who may a-bide the day of his coming?

96

and who shall stand, and who shall stand when He ap-peareth?

6/4 2/2

110

Prestissimo

when He ap - peareth? For He is like a re -

117

fi - - ner's fire, like a re - fi - - ner's fire, and

121

who shall stand when He, when He ap - peareth? and

2, 6, 4, 6, 7/5, 7/4

125

who shall stand when He ap -

128

pear - eth? for He is like a re -

6 7 6

131

fi - - - ner's fire, and who shall

134

stand when He ap - - - pear - eth? when

137

He ap - - pear - eth? for He is

Measures 137-140: The score features a vocal line with lyrics and a piano accompaniment. The piano part consists of continuous sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 140 includes a 4-measure rest in the piano part.

140

like a re - fi -

Measures 140-144: The piano part continues with sixteenth-note patterns. Measures 141-144 feature a vocal line with lyrics and a piano accompaniment. The piano part includes a *p* (piano) dynamic marking in measures 141-144.

144

ner's fire, for He is like a re -

Measures 144-150: The score transitions to a new section marked *Adagio*. The piano part features a 4-measure rest in measure 144. The vocal line continues with lyrics. The piano part includes a *f* (forte) dynamic marking in measure 150.

150

fi - ner's fire.

Measures 150-154: The piano part continues with sixteenth-note patterns. The vocal line includes lyrics. The piano part includes a *f* (forte) dynamic marking in measure 150 and a 4-measure rest in measure 154.

1-7 Chorus: *And He shall purify the sons of Levi*

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

And he shall pu - ri - fy, and he shall pu - ri - fy

the sons of Le - vi,

And he shall pu - ri - fy, And he shall pu - ri - fy

6 6 6 5 6

8

And he shall pu - ri - fy,

And he shall pu - ri - fy

the sons of Le - vi,

6 5

12

and he shall pu - ri -

and he shall pu - ri - fy

the sons of Le - vi,

and

18

fy the sons of Le - - the sons of Le - - vi, and he shall pu - ri - fy he shall pu - ri - fy, and he shall pu - ri - fy the sons of Le - -

7 6i

19

vi, the sons of Le - vi, that they may of - - fer the sons of Le - vi, that they may of - - fer the sons of Le - vi, that they may of - - fer vi, the sons, the sons of Le - vi, that they may of - - fer

5 6i 7i 6 3 2 6

25

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous - ness. And he shall

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teousness.

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teousness.

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teousness.

f *f* *f* *p*

26

pu - ri - fy,

And he shall pu - ri - fy, and he shall

And he shall pu - ri - fy, and he shall

And he shall pu - ri - fy, shall pu - ri - fy the

7 6⁴

30

and he shall pu - ri - fy, shall pu - ri - fy,

pu - ri - fy, and he shall pu - ri - fy,

pu - ri - fy, and he shall pu - ri - fy,

sons of Le - vi, and he shall pu - ri - fy,

34

and he shall pu - ri - fy, and he shall pu - ri - fy the sons, the sons of

and he shall pu - ri - fy,

and he shall pu - ri - fy, and he shall pu - ri - fy the sons of

and he shall pu - ri - fy, and he shall pu - ri - fy the sons of Le - vi, the sons of

35

Le - vi, and he shall pu - ri - fy,

and he shall pu - ri - fy, and he shall pu - ri - fy the sons _____

Le - vi, and he shall pu - ri - fy, and he shall pu - ri - fy _____

Le - vi, and he shall pu - ri - fy, and he shall pu - ri - fy, shall pu - ri -

7 6b

43

and he shall pu - ri - fy, _____

_____ of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi, the sons _____

48

and he shall pu - ri - fy
 shall pu - ri - fy, shall pu - ri - fy, shall pu - ri - fy, the sons
 of Le - - vi, and

49

the sons of Le - vi,
 shall pu - ri - fy the sons of Le - vi,
 of Le - - - - - vi, the sons of Le - vi,
 he shall pu - ri - fy the sons, the sons of Le - vi,

52

that they may of - fer un - to the Lord an of - fer-ing in righ - teous -

that they may of - fer un - to the Lord an of - fer-ing in righ - teous -

that they may of - fer un - to the Lord an of - fer-ing in righ - teous -

that they may of - fer un - to the Lord an of - fer-ing in righ - teous -

55

ness, in righ - teous - ness.

ness, in righ - teous - ness.

ness, in righ - teous - ness.

ness, in righ - teous - ness.

1-8 Recitative: *Behold, a virgin shall conceive* (contr'alto)

CONTR'ALTO

Behold, a virgin shal conceive, and bear a son, and shall call his name E-manuel, GOD WITH US.

Bassi

5 7 7 5 4

3 2 2 3

37

Violini

CONTR'ALTO

Bassi

Andante

6

12

19

26

32

38

O! thou that tellest good tidings to Zion, get thee up into the high mountain!

moun - tain, get thee up in-to the high moun - tain.

O! thou that tellest good ti-dings to Jeru-salem, lift

44

p

up thy voice with strength, lift it up, be not a-fraid, say un-to the

50

ci-ties of Judah, say un-to the ci-ties of Judah, Be - hold_your God, be - hold_your God! say

58

unto the cities of Ju - dah, Be - hold_your God, behold_your God, behold your

67

God! O! thou that tellest good tidings to Zion,

74

a-rise, shine, for thy light is come, a - rise, a -

81

rise, a-rise, shine, for thy light is come, and the glo -

87

p

ry of the Lord, the glo-ry of the Lord is

93

ri - sen, is ri - sen up - on thee, is ri - sen, is ri - sen up - on thee, the glory, the

100

glo-ry, the glo-ry of the Lord is ri - sen up - on thee.

(attacca il Coro.)

1-10 Chorus: *O thou that tellest good tidings*

Violino I

Violino II

Viola

Tutti c. Oboe I & II unis.

CANTO

O! thou that tell-est good tidings to Zi-on, good ti - dings to Je - ru - sa-lem,

ALTO

O!

TENORE

O! thou that tell-est good tidings to Zi-on,

BASSO

O! thou that tell-est good tidings to Zi-on, good ti - dings to Je -

Bassi

5

O! thou that tellest good tidings to Zi-on, good tidings to Zi-on, a - rise, a -

thou that tell-est good tidings to Zi-on, to Zi - on, a - rise, a -

O! thou that tell-est good tidings to Zi-on, a - rise, a -

ru - sa-lem, a - rise, a -

6 6

10

rise, say un-to the ci-ties of Ju-dah, be-hold your God! be - hold! the

rise, say un-to the ci-ties of Ju-dah, be-hold your God! be - hold! the

rise, say un-to the ci-ties of Ju-dah, be-hold your God! be - hold! the

rise, say un-to the ci-ties of Ju-dah, be-hold your God! be - hold! the

15

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

7 6 5

20

tidings to Zi-on, say un - to the ci - ties of Ju - dah, be - hold! be - hold! the

tidings to Zi-on, say un - to the ci - ties of Ju - dah, be - hold! be - hold! the

tidings to Zi-on, say un - to the ci - ties of Ju - dah, be - hold! be - hold! the

tidings to Zi-on, say un - to the ci - ties of Ju - dah, be - hold! be - hold! the

glo - ry of the Lord, of the Lord, _____ the glo - ry of the

glo - ry of the Lord, of the Lord, _____ the glo - ry of the Lord _____

glo - ry of the Lord, of the Lord, _____ the glo - ry of the

glo - ry of the Lord, of the Lord, _____ the glo - ry of the

glo - ry of the Lord, of the Lord, _____ the glo - ry of the

glo - ry of the Lord, of the Lord, _____ the glo - ry of the

Lord _____ is ri - sen up - on thee.

_____ is ri - sen up - on thee.

Lord _____ is ri - sen up - on thee.

Lord _____ is ri - sen up - on thee.

36

40

5 5 5

1-11 Recitative: *For, behold! darkness shall cover (bass)*

Andante larghetto

Violino I

Violino II

Viola

BASSO

Bassi

3

For be-

6

p

hold! dark - ness shall co - ver the earth, and gross dark - ness the

9

peo - ple, and gross dark - ness the peo-ple: But the Lord shall a -

$\frac{3}{4}$
2

12

rise up - on thee, and His

15

glo - - - ry shall be seen up - on thee, and His

6 7 8

18

glo - - - ry shall be seen up - on thee, And the Gen - tiles shall

6 5 7 8

21

come to thy light, and kings to the bright - ness of thy ri - sing.

6

1-12 Air: *The people that walked in darkness* (bass)

Larghetto

Violini
Viola

BASSO

Bassi

The peo-ple that walked in

dark - ness, that walked in dark - ness, the peo-ple that walked, that walked in darkness have

seen a great light, have seen a great light, — the peo-ple that walk-ed, that walk-ed in dark-ness have

seen a great light.

The peo-ple that walk-ed, that walk-ed in dark-ness, that

walked in dark - ness, the peo-ple that walked in dark - - - - - ness have seen a great light, have

28

seen a great light, a great light, have seen a great light.

f

33

And they that dwell, that dwell in the land of the shadow of death,

p

39

and they that dwell, that dwell in the land, that dwell in the land of the shadow of death,

45

up - on them hath the light shined, and they that dwell, that dwell in the land of the shadow of death, up - on them hath the light.

f *p*

51

dwell in the land of the shadow of death, up - on them hath the light.

f *p*

57

shined, up - on them hath the light shined.

f

1-13 Chorus: *For unto us a child is born*

Andante allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

c. Oboe I.

c. Oboe II.

6

6

4

Tutti c. Oboe I & II unis.

For un-to us a child is

8

p

p

p

born, un-to us a son is gi-ven, un-to us a son is

6/5

12

given, for un-to us a child is born,

For un-to us a child is born, un-to us a son is

16

For un-to us a child is born,

gi-ven, un-to us a son is given,

For un-to

20

un-to us a son is gi-ven, un-to

us a child is born,

24

23

us a son is given, un-to us a son is given,
and the go-vernment shall
un-to us a son is given,

27

and the go-vernment shall be upon his shoul - - -
and the go-vernment shall
be upon his shoul - - - - - der,
and the go-vernment shall

4 6 4 2 4 2 6

31

der, up-on his shoul-der, and his name shall be cal-led, Won-der-ful,
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,
 and his name shall be cal-led, Won-der-ful,
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,

34

Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the

37

Prince of Peace.

Prince of Peace. Un-to us a child is born, un-to us a son is

Prince of Peace. For un-to us a child is born,

Prince of Peace.

Prince of Peace.

41

Un-to us a child is born,

gi-ven, and the go-vern-ment shall be upon his shoul -

Un-to us a son is gi-ven,

4 2 4 2 6

45

and his name shall be cal-led,

der, and his name shall be cal-led,

and his name shall be cal-led,

and the go-vernment shall be upon his shoul - - der, and his name shall be cal-led,

49

Won - der-ful, Coun - sel-lor, the migh - ty God, the

Won - der-ful, Coun - sel-lor, the migh - ty God, the

Won - der-ful, Coun - sel-lor, the migh - ty God, the

Won - der-ful, Coun - sel-lor, the migh - ty God, the

6

52

e - ver - last - ing Fa - ther, the Prince of Peace. For un - to us a child is born,

e - ver - last - ing Fa - ther, the Prince of Peace.

e - ver - last - ing Fa - ther, the Prince of Peace. Un - to us a child is born,

e - ver - last - ing Fa - ther, the Prince of Peace. For un - to

56

un - to

For un - to us a child is born,

un - to

us a child is born, un - to us a son is gi - ven,

60

us a son is given, and the go - vernment shall

us a son is given, and the go - vernment shall be, shall be upon his shoulder,

64

be, shall be up-on his shoulder, and his name shall be cal-led,
and the go-vernment shall be up-on his shoulder, and his name shall be cal-led,
and his name shall be cal-led,
and the go-vernment shall be up-on his shoulder, and his name shall be cal-led,

68

Won-der-ful, Coun-sellor, the migh-ty God, the
Won-der-ful, Coun-sellor, the migh-ty God, the
Won-der-ful, Coun-sellor, the migh-ty God, the
Won-der-ful, Coun-sellor, the migh-ty God, the

71

e-ver-last-ing Fa-ther, Prince of Peace. For un-to
e-ver-last-ing Fa-ther, Prince of Peace. For un-to
e-ver-last-ing Fa-ther, Prince of Peace. For un-to
e-ver-last-ing Fa-ther, Prince of Peace. Un-to us a child is born, un-to

6

74

us a child is born,

us a child is born,

us a child is born, un - to us a son is gi - ven, un - to

us a child is born, un - to us a son is gi - ven, un - to

77

un-to us a son is given, and the go-vernment, the go-vernment shall

un-to us a son is given, and the go-vernment shall

us a son is given, un-to us a son is given,

us a son is given, un-to us a son is given,

85

e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

86

e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

87

e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

88

e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

89

92

96

Larghetto, e mezzo piano

Violino I
e Violino III
all'ottavia

Violino II
e Viola
all'ottavia

Bassi

4

7

10

14

18

Fine.

Da Capo.

1-15 Recitative: *There were sheperds abiding* (soprano)

SOPRANO

There were shepherds a - biding in the field, keeping watch o - ver their flock by night.

Bassi

$\frac{7}{4}$
 $\frac{2}{2}$ 5 3

1-16 Recitative: *And lo! the angel of the Lord* (soprano)

Andante

Violino I

Violino II

Viola

SOPRANO

And lo! the an - gel of the Lord came up - on them,

Bassi

Violoncello

$\frac{4}{2}$ 6

4

and the glo - ry of the Lord shone round ab - out them, and they were sore a - fraid.

6 6

1-17 Recitative: *And the angel said unto them* (soprano)

SOPRANO

And the An - gel said un - to them; Fear not, for be - hold! I bring you good

Bassi

ti - dings of great joy, which shall be to all peo - ple: For un - to you is born this

\sharp \sharp \sharp

7

day, in the ci - ty of Da - vid, a Sa - vour, which is Christ, the Lord.

1-18 Recitative: *And suddenly there was with the angel* (soprano)

Allegro

Violino I

Violino II

Viola

SOPRANO

Bassi

Violoncello

3

And sud - den-ly there was with the an - gel a mul - titude

6

of the heav-n-ly host, prais-ing God, and say - ing;

7 1/4 2

4

1-19 Chorus: *Glory to God in the highest*

Allegro

Tromba I

Tromba II

Violino I

Violino II

Viola

CANTO
c. Oboe I & II unis.
Glo - ry to God, glo - ry to God in the high - - - -

ALTO
Glo - ry to God, glo - ry to God in the high - - - -

TENORE
Glo - ry to God, glo - ry to God in the high - - - -

BASSO

Bassi

est,

est,

est,

and peace on earth!

and peace on earth!

Tutti

9

Glo - ry to God, glo - ry to God, glo - ry to God in the

Glo - ry to God, glo - ry to God, glo - ry to God in the

Glo - ry to God, glo - ry to God, glo - ry to God in the

Violone

6 6 6

13

high - est, and peace on earth, good will to - wards

high - est, and peace on earth, good will to - wards

high - est, and peace on earth, good will to - wards

Tutti

27

glo - ry to God in the high - est, and peace on earth,

glo - ry to God in the high - est, and peace on earth,

32

f

good will, good will,

good will to - wards men, to - wards men, good will, good will,

good will to - wards men, towards men, good will, good will,

good will, good will,

37

good will, good will to - wards men, good will to - wards men.

good will, good will towards men, good will to - wards men.

good will, good will towards men, good will to - wards men.

good will, good will to - wards men, good will to - wards men.

Violoncello

7 3 2 6 6 6 5 $\frac{4}{2}$ 6 7 6

43

good will, good will to - wards men, good will to - wards men.

good will, good will towards men, good will to - wards men.

good will, good will towards men, good will to - wards men.

good will, good will to - wards men, good will to - wards men.

Violoncello

p 6 5 6 7 7 pp

Allegro

Violini

SOPRANO

Bassi

5

10

15

20

25

30

Rejoice, re-

joyce, re-joyce great-ly! re-joyce great-ly, O daughter of Si-on,

O daughter of Si-on, re-joyce, re-joyce,

O daughter of Si-on, re-joyce great-ly, shout, O daughter of Jeru-salem,

be-hold thy King cometh un-to thee, be-hold thy King cometh

$\frac{3}{2}$ 6

35 *f*

un - to thee, cometh un - to thee.

40 *p* *f* *p*

Rejoice, re-

45

joyce, re-joyce greatly! re-joyce O daughter of Si - on, shout, O

50

daughter of Je - ru - salem, behold thy King cometh un - to thee,

55

re-joyce greatly,

60

O daughter of Si - on, shout, O daughter of Je - ru - salem, behold thy

65

King cometh un - to thee, re-joyce, re-joyce,

7

70

and shout, shout, shout, shout, rejoice greatly,

75

re-joyce greatly, O daughter of Si - on, shout, O daughter of Je-

80

Adagio

ru - salem, behold thy King cometh un - to thee, behold thy King cometh un - to thee.

85

90

He is the righ - teous Sa - - viour,

Fine.

95

and He shall speak peace unto the hea - then, He shall speak peace, He shall speak

$\frac{2}{2}$ $\frac{4}{4}$

100

peace, peace, He shall speak peace unto the hea - - then,

104

He is the righ - teous Sa - - viour, and He shall speak, He shall speak

108

peace, peace, He shall speak peace unto the hea - - then.

$\frac{4}{2}$ *Da Capo.*

1-21 Recitative: Then shall the eyes of the blind (alto)

ALTO

Then shall the eyes of the blind be o-pen'd, and the ears of the deaf un-stop-ped; then

shall the lame man leap as a hart, and the tongue of the dumb shall sing.

$\frac{4}{2}$ 6

1-22 Air: He shall feed His flock (alto, soprano)

Larghetto, e piano

Violino I

Violino II

Viola

ALTO
SOPRANO

Bassi

He

6 $\frac{6}{8}$

5

shall feed his flock like a sheep - herd, and he shall gather the lambs with his arm,

9

with his arm, he shall feed his flock like a sheep - herd, and

13

he shall gather the lambs with his arm, with his arm, and

17

carry them in his bosom and gently lead those that are with young, and gently lead, and

gent - ly lead those that are with young. Come

SOPRANO

un - to him, all ye that la - bour come un - to him that are hea - vy la - den, and

he will give you rest; come un - to him, all ye that la - bour come

un - to him that are hea - vy la - den, and he will give you rest.

38

Take his yoke upon you, and learn of him, for he is meek and low-ly of heart, and ye shall find rest, and

43

ye shall find rest un-to your souls, take his yoke up-on you, and

47

learn of him, for he is meek and low-ly of heart, and ye shall find rest, and ye shall find rest un-

52

to your souls.

1-23 Chorus: *His yoke is easy, His burthen***Allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

His yoke is ea - - - - - sy, his bur-then is

light, his bur-then, his bur - then is light,

His

His yoke is ea - - - - -

yoke is ea - - - - - sy, his bur-then is light,

- sy, his bur-then is light, his bur-then is light, his

His yoke is ea - - - - -

10

f *p* *pp*

his burthen is light, his burthen, his bur - then is light,

his bur - then is light,

burthen, his burthen, his bur - then is light, is light, his

- sy, his burthen, his bur - then is light, his burthen, his

f *p*

6

14

his burthen, his bur - then is light, his yoke— is ea - -

his bur - then is light, his burthen is

burthen is light, is light,

bur - then is light, his yoke— is ea - - - sy,

18

sy, his bur - then is light, his yoke__ is ea - light, his burthen, his bur - then is light, his yoke__ is ea - sy, his burthen is his bur - then is light,

22

sy, his bur - then is light, his yoke__ is ea - sy, light, his burthen, his bur - then is light, his bur - then is light, his yoke__ is ea -

The image displays a page of a musical score for the piece 'The Burthen' by William Walton. The score is written for voice and piano. It features five staves: three for the vocal parts (Soprano, Alto, and Tenor) and two for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a dramatic, expressive style, with the vocal parts often carrying the melody and the piano providing a rich, textured accompaniment. The lyrics are written below the vocal staves, and the piano part includes a forte dynamic marking (f) at the beginning of the first measure.

6

f

his burthen is light, his burthen, his burthen, his bur - then is

his burthen is light, his burthen, his bur - then is light, his bur - then is

his burthen is light, his

- - - sy, his burthen, his burthen, his bur - then, his

6

light, his yoke__ is ea - - - sy, his burthen is light,

light,

burthen, his bur - then is light, his burthen is

burthen, his bur - then is light, his yoke__ is ea - - - sy, his

34

f *p* *f*

his burthen is light, his burthen, his burthen, his bur - then is

his burthen is light, his burthen is light, his bur - then is light, his burthen is

light, is light, his bur - then is light, is

burthen is light, is light, his bur - then is light, is

38

light, his bur - - - then is light, his yoke___ is

light, his bur - - - then is light, his yoke___ is

light, his bur - - - then is light, his yoke___ is

light, his bur - - - then is light, his yoke___ is

42

ea - sy, and his bur - then is light, his yoke is ea - sy, his burthen is
 ea - sy, his yoke is ea - sy, his burthen is light, his yoke is ea - sy, his bur - then is
 ea - sy, is ea - sy, his burthen is light, his yoke is ea - sy, his bur - then is
 ea - sy, is ea - sy, his burthen is light, his yoke is ea - sy, his bur - then is

46

light, his yoke is ea - sy, and his bur - then is light.
 light, his yoke is ea - sy, and his bur - then is light.
 light, his yoke is ea - sy, and his bur - then is light.
 light, his yoke is ea - sy, and his bur - then is light.

END OF THE FIRST PART

PART II

2-1 Chorus: Behold the Lamb of God!

Largo

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Be -

Behold the Lamb of

hold the Lamb of God! be - hold the Lamb of God! that tak-eth, that tak-eth away the

God! be - hold the Lamb of God, the Lamb of God! that tak-eth a-way the

Be - hold the Lamb of God, the Lamb of God! that tak-eth away the

Be - hold the Lamb of God! be - hold the Lamb of God! that tak-eth away the

6 6 7 8

9

sin of the world, _____ be - hold the Lamb of God, the Lamb of God, of God, the Lamb of God! that

sin of the world, be - hold the Lamb of God, the Lamb of God! be - hold the Lamb of God, the Lamb of God! that

sin of the world, be - hold the Lamb of God! be - hold the Lamb of God! be - hold the Lamb of God! that

sin of the world, _____ be - hold the Lamb of God! that

13

tak - eth away the sin of the world, of _____ the world, be - hold the Lamb of God! be -

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

17

hold the Lamb of God! that tak-eth a-way the sin of the world, _____ that
 Lamb of God! that tak-eth a-way _____ the sin, _____ the sin of the world, the sin of the world,
 Lamb of God! that tak-eth away the sin of the world, the sin of the world,
 Lamb of God! that tak-eth a-way the sin of the world, the sin of the world,

23

tak-eth a-way _____ the sin of the world, _____ the sin of the
 that tak-eth a-way _____ the sin, _____ the sin of the world, the sin of the world, the sin of the
 that tak-eth a-way the sin of the world, the sin of the world, the sin of the
 that tak-eth a-way the sin of the world, the sin of the world, _____

27

world, that tak-eth a-way the sin of the world.

world, that tak-eth a-way the sin of the world.

world, that tak-eth a-way the sin of the world.

— that tak-eth a-way the sin of the world.

2-2 Air: He was despised and rejected (alto)

Largo

Violino I

Violino II

Viola

ALTO

Bassi

He was despised, de-spi-sed and rejected,

12

re - ject - ed of men, a man of sor - rows, a man of

p *pp* *p* *pp*

17

sor - rows, and ac - quaint ed with grief, a man of sor - rows, and acquaint - ed with grief;

p *p*

22

He was de - spi - sed, re - ject - ed,

f

27

He was de - spi - sed and reject - ed of men, a man of sor - rows, and ac - quaint - ed with grief, a

f

4/2 6

32

man of sorrows, and acquaint-ed with grief; He was de-spi-sed, reject-ed, a man of

37

sor-rows, and acquaint-ed with grief, and acquaint-ed with grief, a man of sor-rows, and ac-

42

quaint-ed with grief.

48

He gave his back to the smi-ter,

Fine.

52

He gave his back to the smi-ters, and his cheeks to them that pluck-ed off the

55

hair, and his cheeks to them that pluck-ed off the hair, and his cheeks to

58

them that pluck-ed off the hair; he hid not his face from shame and

61

spit - ting, he hid not his face from shame, from shame,

64

he hid not his face from shame, from shame and spit-ting.

$\frac{2}{4}$ 6 $\frac{5}{4}$ *Da Capo.*

2-3 Chorus: Surely He hath borne our griefs

Largo e staccato

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

3

4

5

6

58

Su - re - ly, su - re - ly, he hath

59

Su - re - ly, su - re - ly, he hath

60

Su - re - ly, su - re - ly, he hath

61

Su - re - ly, su - re - ly, he hath

62

63

64

65

66

67

borne our griefs, and car - ried our sor - rows!

68

borne our griefs, and car - ried our sor - rows!

69

borne our griefs, and car - ried our sor - rows!

70

borne our griefs, and car - ried our sor - rows!

71

72

73

74

9

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

11

car - ried our sor - rows; He was

car - ried our sor - rows; He was wound -

car - ried our sor - rows; He was

car - ried our sor - rows; He was

4 7 6 4 3

14

wound-ed for our trans-gres-sions; He was bruis - ed, He was bruis-ed for our i -

- ed for our trans-gres-sions; He was bruis - ed, He was bruis-ed for our i -

wound-ed for our trans-gres-sions; He was bruis - ed, He was bruis-ed for our i -

wound-ed for our trans-gres-sions; He was bruis - ed, He was bruis-ed for our i -

7 6 \flat 7 $\frac{9}{4}$ 3 7 $\frac{5}{3}$ 6 \flat 6 5 9 8 $\frac{6}{5}$ 7 6

19

ni-quities; the chas-tise - ment, the chas-tise - ment of

ni-quities; the chas-tise - ment, the chas-tise - ment

ni-quities; the chas-tise - ment, the chas-tise - - - ment

ni-quities; the chas-tise - ment, the chas-tise - ment

\flat 4 3 4 \flat 4 3

22

our peace was up - -

of our peace was up - -

of our peace was up - -

of our peace was up - -

of our peace was up - -

6^b 5^b 6^b 5^b

24

on him;

on him;

on him;

on him;

on him;

6^b 5^b 9 3

Alla breve, moderato

And with his stripes are we hea - led, and with his stripes are we hea -

And with his stripes are we hea -

led, are we hea - led, and with his stripes are we hea - led,

led, and with his stripes are we hea -

And with his stripes are we hea - led,

And

6 6 4

20

are we hea - led, and with his stripes are we

- - - led, and with his stripes are we hea led,

and with his stripes are we hea - led, are we hea - - - led,

with his stripes are we hea - - - - - led, and with his stripes are we

29

hea - - - - led,

and with his stripes are we hea - - - -

and with his stripes are we hea - - - -

hea - - - - led, and

35

and with his stripes are we hea - - - - -

- - - - - led,

- - - - - led, are we hea - - - - -

with his stripes are we hea - - - - -

47

- - - - - led, and with his

and with his stripes are we hea - - - - - led,

- - - - - led,

led, and with his stripes are we hea - - - - -

7 6 4 3
3 4

Part II

Stripes are we heard, and with his stripes are we heard.

stripes are we hea - - - led,
led, and with his stripes are we hea - - -
and with his stripes are we hea - - - led,
and with his stripes are we hea - - - led,

73

and with his stripes

led,

and with his stripes are we hea - led, and with his

led, and with his stripes

82

Adagio

are we hea - led.

and with his stripes are we hea - led.

stripes are we hea - led.

and with his stripes are we hea - led.

7 6 4

Allegro moderato
A tempo ordinario

6

All we, like sheep, all we, like sheep, have gone a-stray, _____

All we, like sheep, all we, like sheep, _____

All we, like sheep, all we, like sheep, have gone a-stray, _____

All we, like sheep, all we, like sheep, _____

6

all we, like sheep, all we, like sheep, we have tur -

all we, like sheep, all we, like sheep, have gone a-stray, _____

all we, like sheep, all we, like sheep, we have

all we, like sheep, all we, like sheep, have gone a-stray, _____

ned ev'-ry one to his own way.
 we have tur - ned ev'-ry one to his own
 tur - ned ev'-ry one to

All we, like sheep,
 way, ev'-ry one to his own way. All we, like sheep,
 his own way. All we, like sheep, have gone a-stray,
 All we, like sheep, have gone a-stray,

have gone a-stray, we have tur - ned, we have tur -
 have gone a-stray, we have tur - ned ev'-ry one to

28

ned ev'-ry one to his own way, to his own way, we have tur-ned

we have turned, we have turned ev'-ry one to his own way, we have

his own way, we have tur-ned ev'-ry one to his own way, we have tur-ned

we have turned ev'-ry one to his own way,

31

ev'-ry one to his own way. All we, like sheep,

tur-ned ev'-ry one to his own way. All we, like sheep, have

ev'-ry one to his own way. All we, like sheep,

we have tur-ned ev'-ry one to his own way. All we, like sheep,

36

have gone a-stray, have gone a-stray, gone a-stray, have gone a-stray, we have have gone a-stray,

42

we have tur - ned ev' - ry one to his own way, tur - ned, we have we have tur - ned, we have

we have turned ev'ry one to his own way, _____ to his own way. All we, like sheep, all

one to his own way, ev'ry one to his own way. All we, like sheep, all

way, we have turned ev'ry one to his own way. All we, like sheep, all

one, ev'ry one to his own way, ev'ry one to his own way. All we, like sheep, all

we, like sheep, have gone a - stray, _____

we, like sheep, have gone a - stray, _____

we, like sheep, have gone a - stray, _____

we, like sheep, have gone a - stray, _____ we have

we have tur - ned, we have tur - ned

we have tur - ned, we have tur - ned

we have tur - ned, we have tur - ned

tur - ned, we have tur - ned

Part II

ev'-ry one to his own way, we have tur - ned,

ev'-ry one to his own way, we have tur - ned, we have tur - ned, we have

ev'-ry one to his own way, we have tur - ned,

ev'-ry one to his own way, we have tur - ned, we have tur - ned,

we have tur - - - ned, we have

tur - - - ned, we have tur - - - ned, we have turned

- ned ev'-ry one to his own way, we have turned

we have tur - - - ned ev'-ry one to his own way, we have

72

turned ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath laid on

ev'ry one to his own way, we have turned ev'ry one to his own way. And the

ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath

turned ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath laid on him,____

80

him, and the Lord hath laid on him, hath laid on him,____ on him____ the i - niquity of us____ all.

Lord hath laid on him, on him, hath laid on him,____ the i - niquity of us____ all.

laid on him, on him, hath laid on him,____ the i - niquity of____ us all.

the Lord hath laid on him,____ the i - niquity of____ us all.

Larghetto

Violino I II

Violino III

Viola

TENORE

Bassi

3

6 \flat

6 \sharp

p

All they that

5

f

see him, laught him to scorn; they

6 \sharp

7

7 \sharp

2 \sharp

shoot out their lips, and shake their

9

heads, say - ing,

2-6 Chorus: He trusted in God that He would

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti

He

He trusted in God that he would de - li - ver him: let him de - li - ver him, if he delight in him,

Tasto solo

He trus - ted in

trus - ted in God that he would de - li - ver him: let him de - li - ver him, if he delight in him, if he de -

if he delight in him, let him de - li - ver him, if he delight in him, if he delight in him, if he delight in

7 7 6 7

20

let him de-li-ver him, if he de-light in him, He trus-ted in God that he would de-
 let him de-li-ver him, if he de-light in him. He trus-ted in God that he would de-
 if he delight in him, if he delight in him, let him de-
 li-ver him. He trus-ted in God, he trusted in God, let him de-li-ver him,

6 7 6 7 6 5 5 6 6

25

let him de-li-ver him. He trus-ted in God that he
 li-ver him: let him de-liver him, if he delight in him, if he de-light in him,
 li-ver him, if he delight in him, if he delight in him. He trus-ted in God, he trusted in God, let him de-
 if he de-light in him, if he delight in him,

6 5 6 6 5 6

[illegible]

38

light in him, let him de-li-ver him, if he delight in him, let him de-li-ver him, him, let him de-li-ver him, if he de-light in him. He him: let him de-li-ver him, if he delight in him, let him de-li-ver him. He let him de-li-ver him. He

42

let him de-trus-ted in God, let him de-li-ver him, if he de-light in trus-ted in God, let him de-li-ver him, if he de-light in trus-ted in God that he would de-li-ver him: let him de-li-ver him, if he delight in

The musical score is for the song "The Christmas Song" (part 2). It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are:

li - ver him, let him de - li - ver him, let him de - li - ver him.
 him, let him de - li - ver him, if he de - light in
 him, let him de - li - ver him, if he de - light in
 him, let him de - li - ver him, if he delight in

He trus - ted in God that he _____ would de - li - ver him: let him de - li - ver him, if he de -

him. He trus - ted in God, let him de - li - ver him, let him de - li - ver him, if he de -

him, if he delight, _____ if he de -

him, if he de - light _____ in him, if he de - light _____ in

54

light in him, if he de-light in him, if he de-light in him, let him de-li-ver him, if he de-light in him, if he de-light in him, let him de-li-ver him. He trusted in

58

Adagio

light in him, let him de-li-ver him, if he de-light in him. in him, let him de-li-ver him, if he de-light in him. in him, let him, let him de-li-ver him, if he de-light in him. God that he would de-li-ver him: let him, let him de-li-ver him, if he de-light in him.

7 6 5 $\frac{4}{2}$

2-7 Recitative: *Thy rebuke hath broken* (tenor)

Largo

Violino I

Violino II

Viola

TENORE

Bassi

Thy re-buke hath bro-ken his heart; he is full of hea-vi-ness, he is

full of hea-vi-ness; thy re-buke hath bro-ken his heart. He loo-ked for some to have pi-ty on

him, but there was no man; neith-er found he a-ny to com-fort him. He loo-ked for some to have

pi-ty on him, but there was no man; neith-er found he a-ny to com-fort him.

2-8 Air: Behold, and see if there be (tenor)

Largo e piano

Violino I

Violino II

Viola

TENORE

Bassi

Be - hold and see, be - hold and see, if there be a - ny sor-row

like un - to his sor-row! Be - hold and see, if

there be a - ny sorrow like unto his sor-row! Be - hold and see, if there be a - ny sor-row

like un - to his sor-row!

6 6 6 6

p

p

7 6 7 6

6 6 6 6 7 6

Violino I

Violino II

Viola

TENORE

Bassi

He was cut off out of the land of the living: for the transgressions of thy people was he stricken.

$\frac{7}{4}$ $\frac{5}{3}$ $\frac{4}{2}$

2-10 Air: *But thou didst not leave* (tenor)

Andante larghetto

Violini

TENORE

Bassi

But

thou didst not leave his soul in hell, but thou didst not leave his soul in hell; nor

didst thou suffer, nor didst thou suffer thy Ho-ly One to see corruption.

But thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his

6 6

11

17

22

soul in hell; nor didst thou suf-fer thy Ho - ly One to see cor-rup-tion,

27

nor didst thou suf-fer, nor didst thou suf-fer thy Ho - ly One to see cor-rup-tion,

32

nor didst thou suffer, nor didst thou suffer thy Ho - ly One, thy Ho - ly One to see corrup-tion.

38

2-11 Chorus: Lift up your heads, O ye gates

A tempo ordinario

Violino I

Violino II

Viola

CANTO I

CANTO II

ALTO

TENORE

BASSO

Bassi

Lift up your heads,

Lift up your heads,

Lift up your heads,

6 6

6

O ye gates, and be ye lift up, ye e-ver-last-ing doors, and the King of glo-ry shall come

O ye gates, and be ye lift up, ye e-ver-last-ing doors, and the King of glo-ry shall come

O ye gates, and be ye lift up, ye e-ver-last-ing doors, and the King of glo-ry shall come

10

in!

in!

in!

Who is this King of Glo-ry? this King of Glo-ry? who

Who is this King of Glo-ry? this King of Glo-ry? who

6 6 6 6

14

The Lord strong and mighty, the Lord strong and mighty, the Lord

The Lord strong and mighty, the Lord strong and mighty, the Lord

The Lord strong and mighty, the Lord strong and mighty, the Lord

is this King of Glory? who is this King of Glory?

is this King of Glory? who is this King of Glory?

18

migh - ty in battle.

migh - ty in battle.

migh - ty in battle. Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

4 6 5 4 4 4

23

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

King of glo-ry shall come in, and the King of glo-ry shall come in!

27

is this King of Glory? who is this King of Glory? who is this King of Glory?

is this King of Glory? who is this King of Glory? who is this King of Glory?

is this King of Glory? who is this King of Glory? who is this King of Glory? The Lord of Hosts,

The Lord of Hosts,

The Lord of Hosts,

31

the Lord of Hosts, he is the King of glory, he is the King of glory, he

Canto I II

the Lord of Hosts, he is the King of glory, he is the King of glory, he

36

he is the King of glory, he is the King of glory, he is the King of glo - ry, he is the King of glory, he is the King of glory, he is the King of glory, the Lord of Hosts, he is the King of glory, the Lord of Hosts, he

40

the King of glo - - - ry, the Lord of hosts, he is the King of glo - - - ry, the Lord of Hosts, he is the King of King of glo - - - ry, the Lord of Hosts, he is the King of is the King of glo - - - ry,

7 6 7 7 7 7 7 6

44

ry, the Lord of hosts, he glo - - - ry, of glo - ry, the Lord of Hosts, he is the King of glo - - - ry, the Lord of Hosts, he is the King of glo - the Lord of Hosts, he is the King of glo -

7 7 7 7 6 5 2 6 5 6 7 6 7 7

The image displays a musical score for the hymn "The King of Glory." It is arranged for voice and piano. The score is written in G major (one sharp) and 4/4 time. The vocal part is written in a soprano or alto clef, and the piano accompaniment is in a bass clef. The lyrics are: "is the King of glo - ry, he is the King of glory, he ry, of glo - ry, he is the King of glory, he ry, of glo - ry, of glo - ry, he is the King of glory, he ry, of glo - ry, he is the King of glory, he". The piano part features a steady accompaniment with various chords and melodic lines. The score is divided into measures by bar lines, and the lyrics are aligned with the vocal line.

is the King of glo-ry, the Lord of hosts, the Lord of hosts, the Lord of hosts,

is the King of glo-ry, the Lord of hosts, the Lord of hosts, the Lord of

is the King of glo-ry, the Lord of hosts, the Lord of hosts, the Lord of

is the King of glo-ry, the Lord of hosts, the Lord of hosts, the Lord of

58

the Lord of hosts, he is the King of glo - - - - - ry, he
 hosts, the Lord of hosts, he is the King of glo - - - - - ry, of glo - ry, he
 hosts, the Lord of hosts, he is the King of glo - - - - - ry, of glo - ry, he
 hosts, the Lord of hosts, he is the King of glo - - - - - ry, he

7

59

is the King of glo-ry, he is the King of glo-ry, the Lord of hosts, the Lord of
 is the King of glo-ry, he is the King of glo-ry, the Lord of hosts, the Lord of hosts,_____
 is the King of glo-ry, he is the King of glo-ry, the Lord of hosts, the Lord of
 is the King of glo-ry, he is the King of glo-ry, the Lord of hosts, the Lord of

67

hosts, the Lord of hosts, he is the King of glo - he is the King, the King of glo - hosts, the Lord of hosts, he is the King of glo - ry, the King of glo - hosts, the Lord of hosts, he is the King of glo - ry, the King of glo - ry, he is the King of glory, he is the King of glory, of glo - ry.

71

2-12 Recitative: *Unto which of the angels* (tenor)

TENORE

Unto which of the angels said He at any time, Thou art my Son, this day have I begotten thee?

Bassi

6

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Let all the an - gels of God wor - ship him,

Let all the an - gels of God wor - ship him,

Let all the an - gels of God wor - ship him,

Let all the an - gels of God wor - ship him,

6 5 6 6 5

let all the an - gels of God, let all the an - gels of

let all the an - gels of God wor -

let all the an - gels of God wor -

9

God wor - ship him, let all the an - gels of God wor - ship

- ship him, let all the an - gels of God wor - ship him,

let all the an - gels of God wor - - - -

- ship him, let all the an - gels of God wor -

7 6

him, let all the an - - - gels of God wor - ship him,
 let all the an - gels of God wor - -
 - ship him, let all the an - gels of God wor - ship him,
 - ship him, let all the an -

19

127

let all the an - - - gels of God wor - - - ship him, let all the an - - - gels of God wor - - - ship him, let all the

Angels of God worship him, angels of God worship him, angels of God worship him, angels of God worship him.

27

- ship him, let all the an - gels of God, let all the an - gels of
 - ship him, let all the an - gels of God, let all the an - gels of
 let all the an - gels of God, let all the an - gels of
 let all the an - gels of God, let all the an - gels of

31

God wor - ship him.
 God wor - ship him.
 God wor - ship him.
 gels of God wor - ship him.

2-14 Air: *Thou art gone up on high* (alto)

Allegro larghetto

Violini

ALTO

Bassi

7

Thou art gone up on high, thou art gone up on

15

high, thou hast led captivity captive, thou hast led captivity captive, and receive

23

ved gifts for men, yea even for thine enemies

32

emies, yea even for thine enemies,

5 6

40

that the Lord God might dwell among them, that the Lord God might dwell

2 6

49

among them, might dwell among them.

58 *p*

Thou art gone up on high, thou art gone up on high, thou hast led capti - vity

66 captive, thou hast led capti - vity captive, and re - cei - ved, and re - cei - ved gifts for

74 men, and re - cei - ved gifts for thine en - emies, that the Lord God might dwell a - mong them,

83 and might dwell a - mong them, that the

92 Lord God might dwell a - mong them, that the

101 Lord, the Lord God might dwell among them.

110 *tr*

The musical score is written for three systems of staves. Each system consists of a vocal line (soprano/tenor/bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *f* (forte). The lyrics are in English and are placed below the vocal lines. The score is divided into measures by bar lines, and some measures contain repeat signs or trill markings.

Andante allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Great was the com - pa - ny of the

Great was the com - pa - ny of the

The Lord gave the word; Great was the com - pa - ny of the

The Lord gave the word; Great was the com - pa - ny of the

4

prea-chers, great was the com - pa - ny of the

prea-chers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the com - pa - ny of the

prea-chers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny of the

prea-chers, great was the com - pa - ny, the com - pa - ny of the

7

prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;

prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;

prea - chers, great was the com - pa - ny of the prea - chers.

prea - chers, great was the com - pa - ny of the prea - chers.

11

Great was the com - pa - ny, the com - pa - ny, the com -

Great was the com - pa - ny, the com - pa - ny, the com - pa - ny of the

Great was the com - pa - ny, the com - pa - ny, the com - pa - ny of the

Great was the com - pa - ny, the com - pa - ny, the com -

The image displays a musical score for a piece titled "The Lord's Prayer". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes, with some rests. The piano part includes a prominent bass line and a more active upper line. The overall style is that of a traditional hymn or church song.

THE LORD'S PRAYER

103

pa-ny of the prea - chers, great was the com - pa-ny of the prea-chers,
 prea - chers, of the prea - chers, great was the com - - - -
 prea - chers, of the prea - chers, great was the com - pa-ny of the prea-chers,
 - pa-ny of the prea - chers, great was the com - pa-ny, the com - -

great was the com-pany of the preachers, of the preachers, great was the com-

- pany, the com - - - pany, the com - - - pany, the

great was the com-pany of the preachers, the com - - - pany, the

- - - pany, the com - - - pany, the com - - -

2-16 Air: *How beautiful are the feet* (soprano)

Larghetto

Violini

SOPRANO

Bassi

4

p

How beau-ti-ful are the feet of them that preach the gos-pel of peace, how

7

f

beau-ti-ful are the feet, how beau-ti-ful are the feet of them that preach the gos-pel of peace,

10

p

how beau-ti-ful are the feet of them that preach the gos-pel of peace, and

13

bring glad ti - dings, and bring glad ti - dings, glad ti - dings of good things, and

16

bring glad ti - dings, glad ti-dings of good things, and bring glad ti-dings, glad

19

f

ti - dings of good things, glad ti-dings of good things.

22

2-17 Chorus: *Their sound is gone out into all lands*

A tempo ordinario

Violino I

Violino II

Viola

Oboe I

Oboe II

CANTO

Their sound is gone out into all lands, their sound is gone out into all

ALTO

Their sound is gone out into all lands, in-to all lands,___

TENORE

Their sound is gone out, their sound is gone out

BASSO

Their sound is gone out, their sound is gone

Bassi

lands, in-to all lands,

their sound is gone out in-to all lands, their sound is gone out

- in-to all lands,

their sound is gone out, is gone out, their sound is gone out, is gone

in-to all lands, their sound is gone out in-to all lands, in-to all lands,

out in-to all lands, their sound is gone out in-to all lands, their sound is gone

11

in - to all lands, and their words un-to the ends of the world,

out in - to all lands,

in - to all lands, and their words un-to the ends of the world,

out in-to all lands,

16

words un-to the ends of the world, un-to the ends of the world, and their

un-to the ends of the world, un-to the ends of the world, and their words un-to the ends of the world,

20

un-to the ends of the world; their sound is gone

words un-to the ends of the world, un - to the ends of the world; their sound is gone

un-to the ends of the world, of the world; their sound is gone

and their words, and their words un - to the ends of the world;

24

out, is gone out in - to all lands, and their words un-to the ends of the world,

out, is gone out in - to all lands, and their words un - to the ends of the world,

out in - to all lands, and their words, and their words un-to the ends of the world, of the

their sound is gone out in - to all lands, and their words un-to the ends of the

29

33

2-18 Air: *Why do the nations so furiously* (bass)

Allegro

Violino I

Violino II

Viola

BASSO

Bassi

4

7

10

This musical score is for the Air 'Why do the nations so furiously' from Handel's Messiah, measures 140-142. The tempo is marked 'Allegro'. The score is for five parts: Violino I, Violino II, Viola, BASSO, and Bassi. The key signature has one flat (B-flat), and the time signature is common time (C). The BASSO part is a single melodic line, while the other parts provide harmonic support. Measures 140-142 show a continuation of the musical theme, with various instrumental textures and a steady bass line.

13

p

Why do the na - - tions so

17

fu - rious - ly rage to - ge - ther, why do the peo - ple i -

20

ma - gine a vain thing? Why do the na - tions

23

rage so

27

fu - rious - ly to - ge - ther, why do the peo - ple i -

31

ma - gine a vain thing, i -

35

ma - gine a vain thing?

39

Why do the na - tions so fu - rious - ly rage to -

42

ge - ther, and why do the peo - ple, and

45

why do the peo - ple i - ma - gine a vain

48

thing? Why do the na - tions rage

51

thing? Why do the na - tions rage

54

so fu-rious-ly to-ge-ther, so fu-rious-ly to-ge-ther, and

57

why do the peo-ple i-ma-gine a vain

60

thing, i-ma-gine a vain

63

thing, and why do the peo-ple i-ma-gine

67

f

a vain thing?

71

The

p

75

p

kings of the earth rise up, and the rulers take coun - sel to -

78

ge - ther, take coun -

81

84

87

90

93

sel, take coun - sel to -

ge - ther, a - gainst the Lord and a - gainst his a -

noin -

ted, a - gainst the Lord and his a -

noin - ted.

Allegro e staccato

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Let us break their bonds a - sun-der, let us break,

Let us break their

Let us break their bonds a - sun-der, let us, let us break their bonds a -

Let us break their bonds a -

let us break their bonds a - sun - der,

bonds a - sun-der, let us break,

let us break their bonds a - sun-der,

sun-der, let us, let us break, let us break their bonds a - sun - der,

sun-der, let us, let us break their bonds, let us break their bonds a - sun-der, let us

8

let us break their bonds a - sun - der,
 let us break their bonds a - sun - der, and cast a -
 let us break their bonds a - sun - der, and cast a - way
 break their bonds a - sun - der,

13

and cast a - way
 way their yokes from us, and cast a -
 their yokes from us, and cast a - way their yokes from us, and cast a -
 their yokes from us, and cast a - way their yokes from us, and cast a -

6

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into two systems. The first system contains the first four measures of the piece. The second system contains the next four measures, which include the lyrics: "their yokes from us, and cast a - way their yokes from way their yokes from us, and cast a - way, and cast a - way their yokes from way their yokes from us, and cast a - way, and cast a - way their yokes from and cast a - way,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some sixteenth-note passages.

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in the key of D major, indicated by two sharps (F# and C#) on the key signature. The time signature is 4/4. The lyrics are written below the vocal staves, and the piano accompaniment is shown on the bottom two staves. The lyrics are: "us, and cast a - way their yokes from us. Let us break their bonds, let us break their bonds a - and cast a - way their yokes from us. Let us break their bonds, and cast a - way their yokes from us." The piano accompaniment features a steady rhythm with a mix of eighth and sixteenth notes, providing a harmonic foundation for the vocal parts.

25

bonds, let us break their bonds a - sun - der, sunder, let us break their bonds, let us break their bonds a -

29

let us break their bonds a - sun-der, let us, let us break, let us break their bonds a - sun - der, let us break their bonds, let us break their bonds, sun - der, let us break their bonds a - sun - der,

6

32

sun - der, their bonds a - sun - der, and cast a - way

bonds, their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way,

let us break their bonds a - sun - der,

38

their yokes from us, and cast a - way their yokes from

and cast a - way

and cast a - way, and cast a - way their yokes from

and cast a - way their yokes, their yokes from

6 5 6

42

us, and cast a - way their yokes from us. Let us break their bonds a -

their yokes from us. Let us break their

us, and cast a - way their yokes from us. Let us break their bonds a - sun - der,

us, and cast a - way their yokes from us. Let us break their bonds,

6 7 6

47

sun - der, and cast a - way,

bonds, and cast a - way their yokes, their yokes from us, and cast a -

and cast and cast a - way, and cast a - way their yokes from us, and cast a -

and cast a - way their yokes from us, and cast a - way their yokes from us, and cast a -

6 7 6

52

— and cast a - way their yokes from us. Let us break their bonds, and cast a -
way, and cast a - way their yokes, let us break their bonds, their bonds a - sun - der, and cast a -
way, and cast a - way their yokes, let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -
way, and cast a - way their yokes from us. Let us break their bonds a - sun - der, and cast a -

57

way, and cast a - way their yokes from us.
way, and cast a - way their yokes from us.
way, and cast a - way their yokes from us.
way, and cast a - way their yokes from us.

63

Empty musical staves for measures 63-67.

2-20 Recitative: *He that dwelleth in heaven (tenor)*

TENORE

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

Bassi

2-21 Air: *Thou shalt break them with a rod (tenor)*

Andante

Violini

TENORE

Bassi

5

Thou shalt

11

p break them, thou shalt break them with a rod of i - ron,

16

p thou shalt dash them in pie - ces like a pot - ter's ves - sel,

23

thou shalt dash them in pie - ces, in pie - ces like a pot -

27

f ter's ves - sel;

33

thou shalt break them, thou shalt

39

break them with a rod of i - ron, thou shalt

45

dash them in pie - ces like a pot - ter's ves - sel, thou shalt

51

dash them in pie - ces like a pot - ter's ves - sel, like a

57

pot - ter's ves - sel, thou shalt dash them in pie - ces like a

63

pot - ter's ves - sel.

69

2-22 Chorus: *Hallelujah*

Allegro

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le-lujah,

Hal - le-lujah,

Hal - le-lujah,

Hal - le-lujah,

5

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

6

HALLELUJAH

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om-ni - potent

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah, for the Lord God om-ni - potent

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah, for the Lord God om-ni - potent

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om-ni - potent

14 7 6 Tasto solo

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

Tutti

6 Tasto solo 6

20

lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om - ni - po - tent

lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-

lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lu-jah, Halle-lujah, Halle -

lujah, Halle-lujah, Halle-lujah, Halle-lujah,

24

reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal -

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le -

- lu-jah, Hal-le-lu-jah, for the Lord God om - ni - po - tent

Halle-lu-jah, for the Lord God om - ni - po - tent

34

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is become the kingdom of our Lord and of his Christ, and of his Christ, and He shall

$\frac{4}{2}$ 6 6 6 $\frac{5}{4}$ 3 4

Tasto solo

42

and He shall

and Heshall reign for e - ver and e - - ver, and Heshall

reign for e - ver and e - ver, for e-ver and e - ver, and He shall reign, and He shall reign for

$\frac{6}{4}$ $\frac{1}{2}$

47

and He shall reign for e - ver and e - ver, King of
 reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and e-ver, King of
 reign for e - ver and e - ver, and He shall reign for e-ver and e-ver,
 e-ver, for e-ver and e-ver, for e-ver and e-ver, for e - ver, for e-ver and e-ver,

52

Kings, and Lord of Lords,
 Kings, and Lord of Lords,
 for e-ver and e-ver, Hallelujah, Halle-lujah, for e-ver and e-ver, Hallelujah, Halle-lujah,
 for e-ver and e-ver, Hallelujah, Halle-lujah, for e-ver and e-ver, Hallelujah, Halle-lujah,

57

King of Kings, and Lord of Lords,

for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

62

King of Kings, and Lord of

e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,

e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,

e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,

67

Lords, _____ and Lord of Lords, and He shall reign, and

King of Kings, and Lord of Lords, and He shall reign, and He shall

King of Kings, and Lord of Lords, and He shall reign, and He _____ shall reign,

King of Kings, and Lord of Lords, and He shall reign for e - ver and e - ver,

72

He shall reign for e - ver and e - ver, for e-ver and e-ver,

reign _____ for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall

and He shall reign for e - ver and e - ver, King of Kings, _____ and Lord of

and He shall reign for e - ver and e-ver, King of Kings, for e-ver and e-ver, and He shall

77

Halle-lu-jah, Halle-lu-jah, and He shall reign for e - ver, for e - ver and e -
 reign, Halle-lu-jah, Halle-lu-jah, and He shall reign for e - ver and e -
 Lords, and He shall reign for e - ver, for e - ver and e -
 reign, Halle-lu-jah, Halle-lu-jah, and He shall reign for e - ver, for e - ver and e -

81

ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
 ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
 ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
 ver, King of Kings, and Lord of Lords, King of Kings, and Lord of

85

Lords, and He shall reign for e - ver and e - - ver, King of
 Lords, and He shall reign for e - ver and e - - ver, for e-ver and
 Lords, and He shall reign for e - ver and e - - ver, for e-ver and
 Lords, and He shall reign for e - ver and e - ver, and e - - ver, for e-ver and

89

Kings, and Lord of Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.

END OF THE SECOND PART

PART III

3-1 Air: *I know that my Redeemer liveth* (soprano)

Violini **Larghetto** *tr*

SOPRANO

Bassi

10 6 7

19 *p*

know that my Re - deem - er liveth, and that he shall stand _____ at the

30 *f*

lat - - ter day up-on the earth. 1

40 *p* *tr* $\frac{3}{2}$

know that my Re-deem-er liv-eth, and that he shall stand _____ at the lat - - ter day upon the

50

earth, _____ upon the earth; 1 know _____ that my Re - deem - er liv-eth, and that he

58 *f*
 shall stand at the lat - - ter day up-on the earth, up-on the earth.

67 *f*
 And though

76 *p*
 worms de-destroy this body, yet in my flesh shall I see God, yet in my

86 *f*
 flesh shall I see God. I know that my Re - deem-er liveth,

97 *f*
 and though worms de - destroy this bo - dy, yet in my flesh shall I see God,

105 *p*
 yet in my flesh shall I see God, shall I see God. I know that my Re - deem-er

115 *f*
 liveth. For now is Christ ri-sen from the dead, the

6

126

first fruits of them that sleep, of them that sleep, the

134

p

first fruits of them that sleep; for now is Christ ri-sen, for

144

f

Adagio

now is Christ ri-sen from the dead, the first fruits of them that sleep.

155

f

3-2 Chorus and soli: *Since by man came death*

Grave

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Since by man came death, since by man came death.

Since by man came death, since by man came death.

Since by man came death, since by man came death.

Since by man came death, since by man came death.

Since by man came death, since by man came death.

Allegro

By man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

By man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

By man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

By man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

Grave

For as in A - dam all die, for as in A - dam all die,

For as in A - dam all die, for as in A - dam all die,

For as in A - dam all die, for as in A - dam all die,

For as in A - dam all die, for as in A - dam all die,

Allegro

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-live, ev-en so in

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-live, ev-en so in

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-live, ev-en so in

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-live, ev-en so in

6 ♯ 6 ♯ 6 ♯ 6 ♯ 6 ♯

Christ shall all, _____ so in Christ shall all be made a-live, e'en so in Christ shall all, shall

Christ shall all, _____ so in Christ shall all be made a-live, e'en so in Christ shall all, shall

Christ shall all, _____ so in Christ shall all be made a-live, e'en so in Christ shall all, shall

Christ shall all _____ be made a-live, e'en so in Christ shall all, shall

♯ 6 ♯ 6 ♯ 6 ♯

33

all be made a - live.

all be made a - live.

all be made a - live.

all be made a - live.

3-3 Recitative: Behold, I tell you a mystery (bass)

Violino I

Violino II

Viola

BASSO

Bassi

5

Behold, I tell you a my-stery! We shall not all sleep, but we shall all be

chang'd, in a moment, in the twink-ling of an eye, at the last trump-et.

3-4 Air: *The trumpet shall sound (bass)*

Pomposo, ma non allegro

Tromba
 Violino I
 Violino II
 Viola
 BASSO
 Bassi

9

17

26

The trumpet shall sound, _____ and the dead shall be rais'd,

36

and the dead shall be rais'd in corrup-ti-ble, the trumpet shall

46

sound, and the dead shall be rais'd in corrup-ti-ble, in

55

corrup-ti-ble, and we shall be chang'd,

64

and weshall bechang'd.

73

The trump-et shall sound,

82

the trumpet shall sound, and the dead shall be rais'd, in

92

Part III

cor - rup - ti - ble, in cor - rup - ti - ble, and we shall be

101

chang'd, be chang'd, and we shall be chang'd,

110

and we shall be chang'd, we shall be chang'd, and

119

we shall be chang'd, and we shall be chang'd,

128

and we shall be chang'd, we shall be chang'd, and

137

Adagio

we shall be chang'd, we shall be chang'd.

147

For this cor - rup - tible must put on in - cor - ruption, for this cor - rup - tible

Fine.

must put on, must put on, must put on, must put on in - cor - ruption, and this mor - tal must put on im-mor - ta - lity, and this mor-tal must put on im-mor - ta - lity, im-mor - ta - li - ty. The

Dal Segno.

3-5 Recitative: Then shall be brought to pass (contr'alto)

CONTR'ALTO Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Bassi

3-6 Duet: O death! where is thy sting? (contr'alto and tenor)

CONTR'ALTO *Andante* O death, O death! where, where is thy sting, O death! where is thy

TENORE O grave, O

Bassi

sting? O grave! where is thy vic - to - ry, O grave? O death, O death! where, where is thy vic - to - ry, where is thy vic - to - ry? O death! where, where is thy

8

where is thy sting, where? O grave! where is thy vic - tory? O death! where, where is thy

sting? where, where is thy sting? O grave! where is thy vic - tory, O grave? O death, where,

12

sting? O grave, O grave! where is thy vic - tory, O grave! where is thy vic - tory? The sting

where is thy sting, O grave, O grave! where is thy vic - tory, O grave! where is thy vic - tory?

17

of death is sin, the sting of death is sin, and the strength of sin is the law,

The sting of death is sin, and the strength of sin is the law, the sting

21

the sting of death is sin, and the strength of sin is the law.

of death is sin, the sting of death is sin, and the strength of sin is the law.

(attaca il Coro.)

3-7 Chorus: But thanks be to God

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

But thanks, but thanks, thanks, thanks be to God, but thanks, but

But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

But thanks, but thanks, thanks, thanks be to God, thanks be to

But thanks, but thanks, thanks, thanks be to God, thanks be to

4

thanks, thanks, thanks be to God, who giv-eth us the vic-tory, the vic-tory, through our Lord Je-sus

God, thanks be to God, who giv-eth us the vic-tory, through our Lord Je-sus

God, thanks be to God, to God, who giv-eth us the vic-tory, through our Lord Je-sus

God, thanks be to God, to God, who giv-eth us the vic-tory, through our Lord Je-sus

6

8

Christ, who giv-eth us the vic-tory, through our Lord

Christ, who giv-eth us the vic-tory, who giv-eth us the vic-tory, through our Lord

Christ, who giv-eth us the vic-tory, who giv-eth us the vic-tory, through our Lord

who giv-eth us the vic-tory, the vic-tory, through our Lord Je-sus Christ, through our Lord

12

Je - sus Christ; but

Je - sus Christ; but thanks, but thanks, thanks, thanks be to God, thanks be to God,

Je - sus Christ; but thanks, but thanks, thanks,

Je - sus Christ;

16

thanks, but thanks, but thanks, but thanks, thanks be to God, thanks be to God,

thanks be to God, but thanks, thanks be to God, to God,

thanks be to God, to God, thanks be to God, to God, but thanks

but thanks, but thanks, but thanks be to God, thanks be to God, but

20

but thanks, but thanks, thanks, thanks, thanks be to God, thanks, thanks be to

but thanks be to God,

be to God, but thanks, but thanks, thanks, thanks be to God, thanks

thanks, but thanks, thanks be to God,

24

24

God, thanks be to God, who giveth us the vic-tory, the vic-tory, through our Lord
 who giveth us the vic-tory, who giveth us the vic-tory, through our Lord
 be to God, to God, who giveth us the vic-tory, who giveth us the vic-tory, through our Lord
 who giv-eth us the vic-tory, through our Lord

29

Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to God, to
 Je - sus Christ; but thanks, thanks be to God, but thanks, but thanks, thanks be to
 Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to
 Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to

33

God, who giv-eth us the vic-tory, who giv-eth us the vic-tory, who giv-eth us the vic-to-ry, through our Lord

God, who giv-eth us the vic-to-ry, the vic-to-ry, through our Lord

God, who giv-eth us the vic-tory, the vic-tory, who giv-eth us the vic-to-ry, through our Lord

God, who giv-eth us the vic-tory, the vic-tory, who giv-eth us the vic-to-ry, through our Lord

37

Je - sus Christ; but thanks,

Je - sus Christ; but thanks, but thanks, thanks, thanks be to God, thanks, thanks be to God, but

Je-sus Christ; but thanks, thanks, thanks be to God, thanks, thanks be to God, to God, but

Je - sus Christ; but

41

thanks, thanks be to God, thanks be to God, who giv-eth us the vic - to -

thanks, thanks, thanks be to God, to God, who

thanks, thanks, thanks be to God, thanks be to God, who giv-eth us the

thanks, thanks, thanks be to God, thanks be to God, who

45

Adagio

ry, through our Lord Je - sus Christ, who giveth us the vic-tory, through our Lord Je - sus Christ.

giveth us the vic - tory, who giv-eth us the vic-tory, who giveth us the vic-tory, through our Lord Je - sus Christ.

vic - tory, who giveth us the vic - to-ry, the vic-tory, who giveth us the vic-tory, through our Lord Je - sus Christ.

giveth us the vic - tory, who giveth us the vic-tory, who giveth us the vic-tory, through our Lord Je - sus Christ.

3-8 Air: If God be for us (soprano)

Larghetto

Violini

SOPRANO

Bassi

10

18

tr

If God is

p

27

for us, who can be a-against us? who can be a-against us, who can be a-against us? if

38

f *tr* *tr*

God is for us, who can be a-against us?

47

f *tr* *tr* *tr*

Who shall lay a-ny thing to the charge of God's e-leet, of God's e-leet?

57

tr *p* *tr*

Who shall lay a-ny thing to the charge

66

of God's e-leet? It is God that jus-ti -

76

tr *f*

fieth, it is God that jus-ti-fieth.

6 5 4 3 2

85

f

eth,

93

f

who is he that condemneth? who is he that con-

102

6

demneth? who is he that con-demn-eth?

110

It is Christ that di-ed, yea rather, that is ri-sen a - gain, who

121

is at the right hand of God, who maketh in-ter-cession for us, who maketh in-ter-cession for us, in-ter-cession for

132

us, who maketh in-ter-c-

141

sion, who maketh in-ter-c-

sion for us,

6 6

186

MESSIAH

Adagio

150

who is at the right hand of God, who is at the right hand of God, at the right hand of God, who maketh in-ter-

161

cession for us.

170

6 6i 6 7 4 7 4

3-9 Chorus: Worthy is the Lamb

Largo

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

ALTO

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

TENORE

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

BASSO

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

Bassi

6 6 4 7 4

Andante

God by his blood, to re-ceive po-wer, and riches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and riches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and riches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and riches, and wis-dom, and strength, and

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

Andante

15

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

21

wis-dom, and strength, and ho-nour, and glo-ry, and bles-sing.

wis-dom, and strength, and ho-nour, and glo-ry, and bles-sing.

wis-dom, and strength, and ho-nour, and glo-ry, and bles-sing.

wis-dom, and strength, and ho-nour, and glo-ry, and bles-sing.

6 7 6 6

Bles-sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth upon the throne, and un-to the

Bles-sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth upon the throne, and un-to the

Tasto solo

Bles-sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth up-on the

Lamb, that

Lamb,

Tasto solo

31

throne, and un - to the Lamb, for e - ver and e - ver, for e - ver and
Bles - sing and ho-nour, glo-ry and pow'r be un - to
sit-teth upon the throne, and un - to the Lamb. for e - ver and e - ver, for e - ver and

3 2 6 4 3 6

34

e - ver, glo - ry!
him, be un - to him for e - ver and e - ver, for e - ver, that
e - ver, for e - ver and e - ver, for e - ver and e - ver,
Blessing and ho-nour, glo-ry and pow'r be un - to him, be un-to him, that sit-teth upon the

4 3 5 6 4 5 6 4

37

that sit-teth up-on the throne, and un - to the Lamb.

sit-teth upon the throne, up - on the throne, and un - to the Lamb.

and un - to the Lamb.

throne, up - on the throne, up - on the throne, and un - to the Lamb. Bles-sing and

4 3

40

Bles-sing and ho-nour, glory and pow'r be un - to him, glo -

Bles-sing and ho-nour, glory and pow'r be un - to him, glo - - ry be un - to him,

Bles-sing and ho-nour, glory and pow'r be un-to

ho-nour, glory and pow'r be un - to him for e - ver,

43

ry be un-to him, that sitteth upon the throne, that
that sitteth upon the throne, that
him, and un - to the Lamb, that sitteth upon the throne, and

47

sit-teth up-on the throne for e - ver and e - - ver, and un -
sit-teth up-on the throne for e - ver and e - - ver, and un -
blessing and ho-nour, glory and pow'r be un - to him, blessing and ho-nour, glory and
un - to the Lamb for e - ver and e - - ver, blessing and ho-nour, glory and

50

to the Lamb for e - - ver, blessing and ho-nour, glo-ry and pow'r be un - to

to the Lamb for e - - ver, blessing and ho-nour, glo-ry and pow'r be un - to

pow'r be un - to him for e - - ver, blessing and ho-nour, glo-ry and pow'r be un - to

pow'r be un - to him for e - - ver,

6 6 4 2

53

him, be un - to him,

him, be un - to him, bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him,

him, be un - to him, bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him,

bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him,

Tastato solo

6 4

56

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that sit-teth up-on the

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that sit-teth up-on the

bles-sing, ho-nour, glo-ry and po-wer be un-to him,

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that

59

throne, up-on the throne, and un-to the Lamb,

throne, and un-to the Lamb, for e-ver, for

that sit-teth up-on the throne, and un-to the Lamb, for e-ver, for

sit-teth up-on the throne, and un-to the Lamb, un-to the Lamb, for

3-10 Chorus: *Amen*

Allegro moderato

[illegible]

Tasto solo

[illegible]

24

[illegible]

31

A - men, Amen, A - men, A - - - - - men,

A - men, Amen, A - - - - - men,

A - men, A - men, A - - - - - men,

A - - - - - men, A - - - - - men, A - - - - - men,

3 4/2 6 3 4/2 5 9/7 8/6 6/5 3 4/2 6

38

A - - - - - men, A - men, A - - - - - men, A - - - - - men,

A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men,

45

men, A men,

men, A

men, A men, A

men, A

51

A - - - men, A - - - men, A - men,

men, A - - - men, A - - - men, A - men, A - men,

- men, A - - - men, A - - -

- men, A - - - men, A - men, A - - -

5 6 4 8 7 6

65

[illegible]

[illegible]

79

Adagio

men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

END OF THE ORATORIO

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